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In *The School Review* for January, 1913 (21.11-25), there is an article by Professor Charles H. Judd, of the School of Education, University of Chicago, on *The Meaning of Secondary Education*. The author begins by pointing out that the work of the present High School frequently duplicates in part that of the Elementary School below it, and is in part duplicated by that of the College above it. As an example of the latter sort of duplication he instances the fact that in every American College (so he says) there is elementary work in Modern Languages, science, and history. To him such duplication seems a grievous waste of time, not to be justified by any plea that such work may be regarded as needed review; it appears to him particularly unfortunate, also, because it deadens the pupil's interest. What, he asks, is the remedy?

To be concrete in his reply, Professor Judd passes on to consider in detail the work of the Elementary School and the High School of the University of Chicago; these Schools he characterizes as "the laboratories of the Department of Education, and the business of the department is to understand as fully and immediately as possible the opportunities of economy and coordination of organization". He describes how, by coordination of work in the two Schools, in the judgment of the School of Education, economies were effected in the work in English, in science, in Modern Languages, and in mathematics. As a result, in 1911 the eighth grade went from the Elementary School to the High School "sufficiently advanced in its studies so that it could be classified as well through the first year of high-school work". It is expected that soon "the major part of the present seventh grade will be promoted directly into the first year of the High School".

I quote now a paragraph of more direct interest to lovers of the Classics (page 17):

One further interesting experiment is being made this year. The eighth-grade children are being offered an opportunity to take voluntarily, after the regular hours of school, some Latin work which is given to them without any requirement of home study. They are meeting one of the best Latin instructors that we have in the High School for a period each day, and with this teacher they are studying the elements of Latin.

To such economies of time in education Professor Judd attaches the utmost importance; the same gen-

eral plan, he believes, will presently be followed in all schools. There is at present, he holds, much needless reviewing in the seventh and eighth grades of the Elementary School; with this view, he declares, many teachers in the Elementary Schools are in accord. One year of the present eight given to the Elementary School must be saved.

Having thus dealt with the problem of extending the present High School downward, Professor Judd turns to the problem of extending it upward. He proposes that the first two years of the present College course be fused with the High School; he believes that the work now done in four years in the High School and two in the College can be done in five years. This period of five years he speaks of "for convenience . . . as a secondary school" (19), and thus answers the problem raised by the title of his paper. His arguments I have not space to consider in detail. With one I am in hearty general sympathy, though I view the matter from a somewhat different angle, his vigorous objection to the admission to College of students with conditions. He argues that the large number of failures in the High School in some subjects, e.g. algebra, proves that these subjects come at present at wrong places in the High School course. He has no patience with the teaching in the College course, "from the point of view of philological science", of "the elements of any language which is to be taught for general purposes". "In short, the colleges as now organized ought not to teach elementary languages" (22).

The next paragraph in Professor Judd's paper is the one which has called forth the present writing (22-23):

When it comes to the classics, one hesitates to offer any comment lest he should be regarded as intruding upon sacred ground. Greek teachers have nearly succeeded in arranging it so that there is little occasion to speak of that subject outside the Classical Association. Latin teachers are beginning to feel the pressure of the competition of the modern languages. Why doesn't someone who has the temerity to offer advice to these sometime autocrats of the high-school course suggest that Latin ought to begin earlier and ought to be made the key to all classical culture through the grafting on during the third and fourth year of enough Greek to give the ordinary student all that he wants of Greek, namely, an opportunity to know in a very introductory way what the language of Homer is like? This compromise with the common people is not unlikely to bring a few

specialists to the further study of classics as in the good old days. Otherwise the failure of the classicists to apprehend the meaning of secondary education is likely to become a historical monument to the fate of those who do not understand their opportunity.

Under date of February 9, 1913, I wrote to Professor Judd as follows:

I have read with much interest your paper in the January number of *The School Review*—particularly because in many respects I am in hearty accord with you; as Pliny said long ago, *suae quisque inventioni favet*.

This large agreement leads me to ask you for light—if you can spare the time—on the paragraph of your paper which deals with the Classics (p. 22). I wonder if your few words about Greek are quite fair to the teachers of Greek. Your use of the perfect tense—"have nearly succeeded"—makes it possible to interpret your words as a criticism of the teaching of those who still have a chance to teach Greek. If you meant that, is it quite fair? is not the teaching of Greek today better—from the point of view of the outsider, who abhors grammar and the like—than ever before? And if your words really referred to the past—if you meant an aorist rather than a present perfect—are your words any fairer? would any teaching of Greek, however fine, have kept Greek in the curriculum, in face of the pressure brought to bear for the introduction of new studies, the adherents of which naturally—unconsciously as well as consciously—formed an ever-increasing army of men and women against Greek—because Greek was in the way of the advance of their own interests?

Your suggestion that some one ought to propose the beginning of Latin work earlier seems to be—let me say it—scarce fairer than your allusions to the Grecians—because it fails to show knowledge of the fact that Latin teachers have repeatedly urged that very thing, and it shows that you are unaware that your Chicago School, of which you write at such length and with just pride, is not the only school in the United States in which Latin has got a foothold in the grades below the High School. Further, are not your words unfair from another point of view: what chance would there be of the adoption in most city High Schools of the proposition to put Latin earlier than the High School? . . .

I trust that you will realize that my queries are those of an earnest seeker after light, of one who would welcome with the utmost enthusiasm help from a non-classical quarter toward the realization of his own dream—the beginning of Latin at an earlier stage. In proof whereof I shall be glad to give room in *THE CLASSICAL WEEKLY* to an article by you in which you can find chance to elaborate the ideas which you had space to express only briefly in *The School Review*—had you had more space I am sure you would have so expressed yourself that the perplexities to which I have given voice above would have all been removed. C. K.

(To be Continued)

THE CAPTIVI IN LATIN AT HAMILTON COLLEGE

T . MACCI . PLAVTI
CAPTIVOS
FABVLAM . PALLIATAM
AGET . GREX . HAMILTONENSIS
IN . CAMPO . ACADEMICO

A . D . XII . KAL . IVL . M . D . CCCC . XIII
HORA . POST . MERIDIEM . VIII

DISSIGNATORES . SVNT . SOCIETATIS . LITTERARVM
LATINARVM . HAMILTONENSIS . SODALES

Thus ran the announcement on the first page of the programme-libretto of the Hamilton College performance in Latin of Plautus's *Captivi* last June, followed, along with other information, by a statement that the performers were all members of the College Latin Club. Since the performance came in Commencement week, there was the usual large college audience, supplemented by many from Utica and more distant places, while the teaching profession was well represented.

It is not primarily with the purpose of chronicling the successful production of another Latin play, gratifying as the success was to its promoters, that in compliance with the Editor's request this account is written. It is hoped that several things have been demonstrated which will be of interest to the classical profession, notably the feasibility of frequent Latin plays in Latin. Within the last few years there has arisen a strong demand for means of interesting more vividly both the College public and that larger public which we can not afford to overlook, in things classical. From all over the country one hears of classical plays, scenes from ancient drama and modern dramatic interpretations of ancient life¹. The verdict seems unanimous as to their value and success in stimulating interest in classical studies. But one wonders if the results would not be much greater and speak better for our scholarship, if the original tongues were heard more often. This statement is applied in particular to Latin performances.

Certainly nothing can bring such conviction to a College audience, for instance, that Latin was once a living language as to hear the vernacular of Plautus spoken on the streets of an ancient city. The remoteness of the ancient world suddenly disappears. One sees real people, not merely trapped out in theatrical adornment but in convincing clothes, speaking in the appropriate tongue of themes as old as life itself. The impossible has happened, the dead speak; what wonder that even an undergraduate can be convinced and acquire enthusiasm!

It has, however, been generally felt that the difficulties surrounding the performance of a play in Latin are insuperable under normal conditions or at least that the cost in time, distraction, effort, to say nothing of expense, overbalances the results obtained. It would seem in some ways as if the brilliant performance of the *Phormio* at Harvard, some two decades ago, had discouraged further attempts. So many men worked so hard to arrive at perfection that one is inclined to expect no more Latin plays at Cambridge until everyone connected with that monu-

¹For performances of classical plays in America see an article by Professor D. D. Hains, in *The Classical Journal* 6.24-39. C. K.

mental achievement is dead! This feeling is unfortunate, surely. If plays in Latin are within the reach of any College, without incommensurate cost, the fact should be recognized. As showing what those responsible for the Hamilton performance were trying to do, the following statement is reprinted entire. It is a circular sent, along with the programme, to those who were invited to witness the performance.

The aim of this performance of *The Captives* has been to secure a spirited reading of the lines, with the main emphasis on the interpretation. It has been our experience that, if one can be contented with only a fair accent and an indifferent quantitative reading of the lines, the production of a comedy in Latin by college students, well played, is little more difficult than the production of the ordinary college play. Only a little over two months has been devoted to the work of learning the lines and staging the play, all done fairly easily by members of the Latin Club outside of regular work. By following rather the tradition of the English school plays than the Harvard precedent in the *Phormio*, it is hoped to demonstrate the feasibility of performing plays in Latin without the extraordinary and all but impossible effort required when the attempt is made to secure great accuracy in the matter of quantities, elisions, etc. In fact regard for elision so complicates the interpretation according to the sense and the catching of the lines by the unaccustomed ear, that it has its distinct drawbacks.

In spite of the serious misgivings of many excellent Latinists, it has been found by experience that the use of incidental music (the Frederic DeForrest Allen music) as background music for the *cantica* is both effective and reasonably convincing, in spite of defective quantities and the treatment of the lines as practically pure prose. The character of the music is made to correspond to the spirit of the lines, the general treatment being one with which the public has been well familiarized during recent years.

This statement is made that no one may come to witness the play with the expectation of hearing a more or less perfect treatment of Latin quantities; one will hear for the most part only the Latin of the American class-room. But it is hoped that the intelligent interpretation and the general life and movement of a comedy of Plautus well staged, and, it is hoped, competently performed, will compensate for other losses. The play is produced primarily for the undergraduates of Hamilton College, comparatively few of whom have had much more than one year of College Latin, although all have had as much. Most of the important rôles are taken by men who are also members of *The Charlatans*, the dramatic organization of the students of Hamilton College.

Judged by the apparently unanimous approval of those witnessing the production the aims set forth in this foreword were more than realized. Seldom is more brilliant undergraduate acting to be seen, due quite largely to the fact that so many of the performers had had successful experience with important rôles in English. The work of Mr. Walter Peck, as Ergasilus, Mr. Caldwell Thompson, as Hegio, and Mr. Theodore Jessup, as Philocrates, was notable in a well-balanced cast. The combina-

tion of competent Latin scholarship with a high order of histrionic ability is most desirable.

In the matter of quantities and pronunciation the preliminary announcement is hardly fair to the actors; the average was undoubtedly above the "class-room Latin" heard at Hamilton. And yet anything like complete fidelity to quantity or careful regard for meter was out of the question without unlimited time; it would call for the sacrifice of other College work or some sort of College recognition in credits for the time spent. But aside from ourselves, American classical professors with a too pronounced leaning towards purism, it is to be questioned whether the various quantitative shortcomings had any depressing effect on the audience.

As stated in the circular quoted, less than ten weeks was given to preparation. By assigning separate actors to each part and at the same time judiciously cutting where the action was not being forwarded, no one performer, excepting the actor representing Hegio, was heavily burdened. Ergasilus's lines are not few, but being largely solo are not difficult to prepare; the task of Tyndarus's representative is also not inconsiderable. Without a thorough Latinist and a willing worker the Hegio part would be impossible, although in such rôles it is practicable to reverse the ancient practice and assign two actors to one part. Especially is this possible in such characters as the old man, with the disguise of beard, long hair and long garments, as was shown in the Earlham production of the *Captives* eight years ago. It might be added that while in general there is no heavy burden of work necessary, this does not apply to the one responsible for the whole. Such an one will for the time being find his hands full.

It was gratifying that few things impressed the audience, certainly a discriminating one, more than the incidental music. The writer had occasion before the Earlham performance to ask the opinion of a considerable group of eminent classical scholars whether they would venture to introduce the feature of the *canticum* music when no serious effect was being made to treat the lines metrically. The answer was all in the negative, and yet the proof of the opposite view was apparently forthcoming at Hamilton last June. Professor Allen's music was transcribed and slightly simplified so as to call for only three instruments, a flute and two clarionets. It was not difficult so to direct the concealed musicians as to begin and end at the required point, while a judicious selection from the music, with due regard to the liveliness or the gravity of the lines, as the case might be, gave a wonderfully sympathetic background for the varying scenes. To have missed this effect merely from a scrupulous desire to reproduce to the last detail the ancient conditions (if any one does really feel sure of exactly how it was done) would seem very unfortunate. As usual a

considerable portion of the audience was unsophisticated enough to be deceived by the dummy flutist; without doubt the part is an extremely effective one.

The practical question of expense always interests some. The initial expense is the principal one. That is, with a reasonable green-room equipment once secured later performances are simple. At a cost of \$200 adequate costumes can be made (as few as possible should be rented, owing to the difficulty of getting the right sort), a stage equipped, musicians hired and other reasonable expenses met. If the promoter finds willing victims in his family or friends, this sum may be cut in two. The cost of the Hamilton production was increased by the necessity of providing two auditoriums and, in part, a double stage equipment. A beautiful out-of-door stage was prepared, but at the last moment on account of the weather the scene was changed to the gymnasium. Thus was demonstrated the wisdom of being prepared for an emergency change.

Experience suggests choosing any other occasion than Commencement for a classical play, especially if seniors have a part. On the day of the play Ergasilus gave a class prophecy in the morning, took part in a prize debate (and won, incidentally, the prize) from four to half-past six, and at eight appeared in his last stellar capacity. The fact that in addition to this he had been called away from College for practically the last week of the term explains why at the last moment he had a slight tendency to change from one act to some other (the parts are often strongly alike) without a word of warning. But never did his aplomb or his histrionic talent fail him. And perhaps nothing was more keenly relished by those behind the scenes than the way in which Hegio, a very competent Latinist, pursued him from scene to scene when he wandered. Thus was possible disaster (due to an unpreventable combination of circumstances) cleverly averted and turned to distinct triumph.

A concluding statement of the attitude of the student body towards the approaching performance is perhaps worth adding. In general the play was hailed as commendable enterprise on the part of the Department of Latin and had the sympathetic approval of the College body. But what was really expected was some glorified class-room performance, some reciting of lines and display of classical attainments as a sheer tour de force. Most of them seemed to have been amazed at what they actually saw. Secretly many of the cast expected to receive scant courtesy from the gallery and were prepared for cat-calls. The breathless interest with which they were heard took them by surprise. Men frankly confessed they had come in a most perfunctory spirit, if not to scoff, and were amazed and delighted. Members of the cast, not seniors, wished to know the likelihood of their having another chance in a

new play. To many it was an unforgettable occasion, an inspiration. It was worth while.

HAMILTON COLLEGE.

C. K. CHASE.

REVIEWS

Euripides with an English Translation. By Arthur S. Way. Four volumes. New York: The Macmillan Co. (1912). \$1.50 per Volume.

It is a matter for congratulation that the editors of that stupendous and admirable undertaking, the Loeb Classical Library, have wisely decided to print verse translations of ancient Greek and Latin authors only in rare instances. In the opinion of the writer it is to be regretted that it has been found necessary, or deemed advisable, to use any verse translation no matter how excellent. For what is desired in these translations, I suppose, is accuracy and faithfulness to the original, combined with literary merit. Now the greater the poetic inspiration possessed by the translator the more widely is he likely to depart from the original.

There is a distinct place, to be sure, for the verse translation and we are devoutly thankful for certain splendid renderings of classical poetry into English verse. We may cite a few at random: Shelley's translation of some of the Homeric Hymns; Frere's and Rogers's Aristophanes; the translations and paraphrases by Robert and E. B. Browning; Symonds's admirable translations from the Greek poets; Gilbert Murray's Euripides; many felicitous renderings of Horatian Odes; Theodore Martin's Catullus. Favorite examples will occur to every reader and lover of the classical poets.

To the student who has slowly, and perhaps laboriously, translated a Greek drama or a Latin ode it is, I believe, a source of keenest enjoyment, and profit as well, to read a verse rendering in English of genuine poetic excellence. It is, however, often the case that the verse translation is made either by a great poet whose unbridled Muse runs away with him, and "a pretty poem, not Homer" results, or by a scholar who knows and loves his classical poets and has an appreciation of *τὸ μέτρον* and who accordingly produces a faithful rendering, but one which reveals the translator as "having small share in the roses of Pieria". Thus it is that most lovers of Homer prefer the prose versions of the Iliad by Lang, Leaf and Myers and of the Odyssey by Butcher and Lang. As for Sophocles, Jebb chose the wiser course in giving us his faithful, but dignified and poetic prose rendering of that tragic poet.

The unusual excellence of Dr. Way's translation in blank verse of Euripides has been generally acknowledged ever since its appearance in 1894-1898. His translation has been popular and justly admired by Hellenists and laymen. For this new printing, as the author tells us in the brief Introduction, the original translation has been revised throughout,

with two especial aims, closer fidelity to the original, and greater lucidity in expression; hence many corrections have been made. Dr. Way's blank verse translation of the iambic trimeters is surprisingly literal and generally successful. Professor Gilbert Murray's version of Euripides is conceived and executed in a more poetical vein but would be far less suited to the Loeb Library. The truth of this statement can easily be seen from a comparison of the translations of the first two lines of the *Iphigenia in Tauris*. Professor Murray, very poetically, but freely, translates:

Child of the man of torment and of pride
Tantalid Pelops bore a royal bride
On flying steeds from Pisa.

Dr. Way simply and faithfully gives:

Pelops, the son of Tantalus, with fleet steeds
To Pisa came, and won Oenomaus' child.

It is, naturally, the translation of lyrical passages which Dr. Way's reader, who knows well the Greek, would sometimes question. There are many such, but even here he is occasionally to be preferred to Professor Murray. For example let us compare their translations of *Iphigenia in Tauris*, 152-154:

ὀδύμαν ὀδύμαν·
οὐκ εἶς οἶκος πατρῶσι·
οἶμοι φροῦδος γέννα·
φεῦ φεῦ τῶν Ἀργεῖ μύθων.

Professor Murray renders thus:

Oh sorrow and weeping sore,
For the house that no more is,
For the dead that were kings of yore
And the labour of Argolis!

Dr. Way gives:

Undone am I—undone!
My race—its course is run:
My sire's house—there is none:
Woe, Argos' nation!

In the translation of the satyr-play, *Cyclops*, which was not included in the original publication, Dr. Way has unwisely changed to rhyming pentameters. But this is the least of his sins perpetrated upon this unfortunate drama. The delightful comic element in the original is only too often deplorably forced. The treatment, or rather maltreatment, of the lyrics is truly astounding. The Hellenist who reads them is exasperated beyond measure; the layman reader will be profoundly bewildered, and will obtain a curious impression of the satyr drama if he thinks that the English, or rather broad Scotch which is generally employed, possesses any resemblance to the Greek. A few quotations will suffice. Lines 356-360 are thus rendered:

Gape wide your jaws, you one-eyed beast,
Your tiger-fangs, an' a' that;
Hot from the coals to make your feast
Here's roast, an' boiled, an' a' that.

For a' that, an' a' that,
His guid fur-rug, an' a' that,
He's tearin', champin' flesh o' guests!
So nane for me, for a' that.

For 486, *τίς λαμπρὸν ὄψιν διακρύπτει*; we have

And it's O, but a Cyclop with eye on fire is grand!

For 608 ff. Dr. Way gives:

As I cam' through a cave's gate,
A slaves' gate, a knaves' gate,
A "Shipwrecked Sailors' Grave's" gate,
I heard a caldron sing—

"O weel may the fire glow, the reek blow, the stake go!

O weel may his throat crow for the eye that flames are in!"

And it's O for my Lord's shout ringing,

For the singing, the swinging

Dance, for the ivy clinging!

And good-bye to the desolate shore!

So weel may the wine flow, and lay low our brute foe,
To wake up in mad throe, in darkness evermore!

The reader, ignorant of Greek, who wishes to get some idea of the real meaning of the original must still turn to Shelley:

Soon a crab the throat will seize
Of him who feeds upon his guest;
Fire will burn his lamp-like eye
In revenge of such a feast!
A great oak stump now is lying
In the ashes yet undying.
Come, Maron, come!
Raging let him fix the doom,
Let him tear the eye-lid up
Of the Cyclops—that his cup
May be evil!
Oh, I long to dance and revel
With sweet Bromian, long desired,
In loved ivy wreaths attired;
Leaving this abandoned home—
Will the moment ever come?

If one turns to the bibliography prefixed to each volume he will not be surprised to find that pursuant to that ignorance of, or indifference to, American scholarship so often observed on the part of English and German writers, editions of single plays by American scholars have been completely ignored. Earle's *Medea* (1905), the Allen-Moore edition of the *Medea* (1901), and Bates's *Iphigenia in Tauris* (1904) are not mentioned. This is particularly to be regretted inasmuch as the Loeb Library is intended for readers on both sides of the Atlantic.

Two of the four volumes contain nearly 600 pages and Volume I has 611 pages. Thin paper has been used in consequence and the printing often shows through so as to be trying to eyes. It is to be hoped that a better quality of paper will be used in future volumes of the Loeb Library.

COLUMBIA UNIVERSITY.

LARUE VAN HOOK.

In Science for April 25 last (37.633-634) there was an interesting and favorable review of a book of importance to students of the Classics—Robert Munro's *Palaeolithic Man and Terramara Settlements in Europe* (The Macmillan Co., 1912. 507 pages. \$5.50). Part of the review is reproduced here:

The volume is divided into two parts, the first treating of Anthropology, Palaeolithic Man in Europe, with supplementary chapter in the Transition Period, the second of Prehistoric Archaeology, Terremare, and their Relation to Lacustrine Pile-structure. The volume covers a ground which no other English one duplicates, that of Sollas being more closely related to the first part, and that of T. E. Peet to the second.

... The more important of his solutions of the problematic are probably these:

Pithecanthropus erectus represents a type, not necessarily intermediate between man and the monkeys, but one in which the erect posture had been assumed though the head-form of *Homo sapiens* had not completely evolved—"the seeming difference being due to the different standpoints from which the phenomena are contemplated". A *hiatus* between the palaeolithic and neolithic in England must be assumed, the so-called mesolithic forms being incomplete neoliths; it is probably to be accounted for on the assumption that palaeolithic man was driven out by the cold and the glaciers, to take refuge with the cave-men of France with whom he could easily communicate over the land now covered by the English Channel. Likewise, palaeolithic men of Jersey could so communicate. The dual cultures found in the eastern and western parts of the Po Valley, respectively, are explained on the supposition that "the terramaricoli in their migration southwards took possession of these native villages, and lived in their hut-habitations, finding them as comfortable as their own pile-structures. If there was an emigration of terramara folk from Emilia to south Italy, who ultimately became the actual founders of Rome, surely they must have left some traces of their journey behind them. If so, what are these traces? To me the answer is not far to seek: they are scattered along the Adriatic slopes in the numerous hut-villages and cave-dwellings, which are described as containing unquestioned remains of terramara civilization". To this the classical archaeologist will retort: *If there was such an emigration.*

The chapter describing Structures Analogous to Terramare in Other European Countries is most welcome, for we do not have a substitute in English.

The volume will appeal both to specialists, who will find it valuable for references, illustrations, and descriptive material, and to the lay reader who wishes to have in easy, comprehensive form the latest results in European prehistoric archaeology.

THE LATIN LEAGUE OF WISCONSIN COLLEGES

In the spring of 1908 a circular letter was sent to the heads of the Latin Departments of all the Colleges in Wisconsin, proposing a League of these institutions for the support of Latin. In November, 1909, as the result of a second circular, a meeting was held in the Auditorium, Milwaukee. In March, 1910, representatives of the Latin Departments of six Colleges, Beloit, Carroll, Lawrence, Milton, Milwaukee-Downer, and Ripon, filed articles of incor-

poration with the Secretary of State of Wisconsin and received a charter under the laws of that State. In the meantime the Regents of the University of Wisconsin had voted to "act as Trustee for the Latin League Fund which this League proposes to establish, the money to be placed with the University Trust Funds and the income to be paid annually upon the order of the officers of the League".

An attempt was then made to secure a permanent endowment fund of \$5,000. In August, 1911, Mr. Felix Wettengel wrote to the officers of the League saying that if they would raise \$2,500 he would give an equal sum. In this way the needed \$5,000 was obtained.

The income of the fund is to be offered annually as a prize to be won in competitive examinations in Latin conducted by the Latin Department of the University of Wisconsin. All students of the Colleges that compose the League may try the examinations. Beside the cash prize three medals are awarded, in gold, silver, and bronze. The examinations cover Sight Translation of Latin and Latin Composition; each examination is to last two hours.

The first contest was held on April 11, 1913, and was won by a student of Milwaukee-Downer College. The trophy cup for the College that makes the best showing went to Lawrence College, at Appleton, Wisconsin, an instance of poetic justice in that the cup had been given by a graduate of that College.

A PLEA FOR GREEK

Last spring The New York State Classical Teachers' Association circulated the following plea for Greek, written, at the request of the Association, by Professor H. H. Yeames, of Hobart College, Geneva, New York:

The stimulating paper read at our last meeting by Professor J. I. Bennett of Union College, Shall We Let High School Greek Die? (see THE CLASSICAL WEEKLY 6.210-212) and the able discussion of the topic by Professor Edward Fitch of Hamilton College, Professor G. D. Kellogg of Union College, Principal H. L. Russell of Owego Academy, and Dr. Mason D. Gray of the East High School, Rochester, suggest certain points of interest to us all. Every teacher of Latin should feel that he has a definite mission as an apostle of Greek, to rouse an interest in the subject, and to steer every possible student of intellectual ability in that direction. At one High School an honor list is posted of first-year Latin students who are eligible to take Greek, and every first-year Latin student is expected to learn the Greek alphabet. In some High Schools the Greek students are banded into a sort of fraternity, known as the Agora, a society with interscholastic relations. In some schools the classical department cooperates with the English department in the production of Greek plays in English; this is an admirable means of directing the dramatic interest that seems to be a recognized part of normal American school life into the channels of literary and archaeological study. Above all, whatever influence our Association can exert should be used to secure for

Greek study a proper recognition from the educational authorities of the State, to give it at least a fair chance in competition with other subjects. The suggestion has been made that the colleges might allow one year of Greek to count for admission. Lastly, but not least important of these random notes, the stand taken by some principals and superintendents who refuse to accept teachers of Latin who are destitute of Greek should be the only normal attitude conceivable in a reputable educational system. If some promising Latinists have, through no fault of their own, missed Greek, it behoves them (as Professor Bennett well said) "to scorn delights and live laborious days" till they make good their deficiency.

GREECE REVISITED¹

The perennial charm of Greece to the classical scholar is not lessened even by a fifth visit. But the charm is not quite the same that it was forty years ago, when the late Professor Seymour, of Yale, and I came to Athens for the first time. The semi-Oriental picturesqueness of Greece and her people has nearly vanished, especially in the cities and larger towns. Athens is now a modern city. A good water supply is needed, and to provide this a commission has recently been voted by the Senate. There are a few parts of the city, particularly on the north and east slopes of the Acropolis, that recall the Athens of earlier days, where one may still see an old Greek with fez and fustanella or Turkish trousers serenely puffing at his nargileh.

The conveniences for travel in the interior have within a few years increased greatly. The inns at Delphi, Nauplia, Olympia, and other points are more than tolerable. By rail the tourist can travel from Athens by way of Argos and Kalamata to Olympia, and return thence by way of Patras, thus encompassing the entire Peloponnesus; and a train will take him through Thessaly to the vale of Tempe. You can go to Marathon and back by motor-car in an afternoon.

One of the most important gains to Greece from the present war with Turkey is the acquisition of territory in Macedonia long desired, through which to build a railway connecting Greece with the trans-continental line that runs from Vienna to Costanza. The distance to be covered is less than one hundred miles.

The splendid achievements on the field of battle by the Crown Prince, now King Constantine, and the tragic death of his father, King George, have firmly established the reigning house in the affections of the people. The immediate effect of the war upon agriculture is painfully apparent as one rides through the country. Everywhere are seen fields untilled or worked by old men, women, and children, whose husbands and fathers are in the army. After so long a campaign and such heavy expenditure, it is surprising to find Greece still so well equipped to prolong the conflict. A well-informed citizen told me that, if necessary, Greece could have put into the field a hundred thousand men who had not seen service. The credit of the country is unimpaired, and its paper money is equivalent to gold. One meets at every turn Greek soldiers from our own country who are eager to air their English vocabulary whenever they meet a "fellow-countryman". There are in all about 80,000 of them who came to fight for their fatherland, and he is the exception who does not intend to return to America.

Archaeological excavations have not been possible

¹ Reprinted from *The Nation* of June 5, 1913.

this season, since nearly all available workmen have been enlisted in the war. In spite of this, however, interest in archaeological studies is as keen as ever. At a recent public meeting of our American School, one of its members, a young woman who was graduated at Vassar, gave an account of excavations conducted by her at Halae in Boeotia, where important remains of a prehistoric city were found. Professor Karo, of the German Institute, has recently given an account of his excavations at Tiryns, which revealed the existence of an earlier prehistoric palace which he dates at about 2000 B.C. lying beneath the later palace, dating from about 1400 B.C. The visitor to the Acropolis sees scaffolding erected before the east portico of the Propylaea, which is undergoing extensive repairs. The easternmost of the north row of the Ionic columns that formed the central colonnade, together with part of the architrave running to the north wall of the central portico of the Propylaea, has been skillfully restored from ancient material found lying about on the Acropolis. A similar restoration of the corresponding column and architrave on the south, for which the stones have been found, is also to be made. A partial restoration of the front colonnade of the southwest wing is also to be undertaken. These restorations are under the direction of Balanos, a skilful Greek architect, who has been aided, however, in finding the material by the brilliant young architect of our American School, Mr. W. B. Dinsmoor, whose investigations promise to give much new light on the ancient construction of this building, particularly of the roofs of the two wings at the west. Former visitors to the Acropolis who recall the ruinous condition of the north porch of the Erechtheum are delighted to see this gem of ancient architecture so beautifully restored. The west wall of this building, with the windows and engaged columns of the Roman period, has been erected mostly from ancient material. How much has been added to our knowledge of this remarkable structure by the studies and discoveries of the architect, Mr. G. P. Stevens, now of the American Academy in Rome, supplemented by the researches of Dinsmoor and Mr. G. B. Hill, the director of our School at Athens, is too long and technical a story to tell here.

It may interest the readers of *The Nation* to know that the American School is preparing to publish in suitable form the results of the investigations of its architects and scholars into the history and construction of the Erechtheum, and that this volume is so far advanced that its appearance may be expected before the close of the present year. Slight repairs on the Parthenon are also under way. The great undertaking of reërecting the columns of the peristyle, whose *dissecta membra* are lying at the sides of the building, still waits for the requisite funds. That the Greek Government and its archaeological society will some day undertake this task cannot be doubted. If it can be done with as much skill and good taste as the Greek architects have exhibited thus far in their restorations, there can be no doubt that this noblest monument of Greek art that has survived from the days of Pericles will impress the beholder with an added sense of beauty.

It is a great delight to see how well the Greeks are caring for the preservation of the monuments of the past. All ruins and sites of excavations are carefully guarded, and at every site one finds small local museums for preserving and exhibiting fragments of sculpture and architecture found on the spot. In this connection it is worth while to observe how alert the Greek Government is to safeguard possible sites of archaeological interest in the newly acquired territory in Epirus and Macedonia. Already ephors of antiquities have been appointed in these districts, and steps

have been taken to organize museums and to preserve ancient works of art or objects of interest in the domain wrested from the hands of the Turks.

Coming from Italy, where there is an equal zeal for guarding and preserving objects of ancient art and monuments of historic interest, one cannot fail to observe the difference between the Greek and Italian authorities in their attitude towards the visitor. In Italy all sites and collections are made as far as possible sources of revenue. Perhaps the most flagrant case is found at Pompeii, where, after you have paid the admission fee of two and a half francs, you find that all the noteworthy things, with the single exception of the house of the Vettii, are locked away from inspection by gates and doors, which, to be sure, the guards are expected to open at your request without a fee. But this is rarely done ungrudgingly and without manifest discontent if a fee is not in sight. On the other hand, Greece, which is a much poorer country, throws open freely to the public all sites and collections of artistic and historic interest, taking pains even to post notices in the museums forbidding custodians to receive any gratuity. "Well", said the Greek of whom I made inquiry, "we Greeks are proud of the monuments of our past history, and if you foreigners think it worth the while to come so far to see them, we feel that we ought at least to let you enjoy the sight without requiring a fee".

Nothing is more gratifying to the American visitor to Athens than to find how greatly esteemed by the Greek scholars and by the other national schools of archaeology is the work done by our American School. Its contributions to the history of the buildings on the Acropolis are recognized by European scholars as of the greatest value. The most recent of these has just appeared from Dr. Hill, on The Older Parthenon, in which he shows that all previous reconstructions, notably that of Dr. Dörpfeld, are erroneous, and that the building destroyed by the Persians was a hexastyle, and not an octastyle, temple, and had a cella almost as long as the temple built by Pericles.

A much needed addition to the building of our School, providing more room for its library and for its students and instructors, is now in course of erection. A much needed addition to the permanent endowment of the School would be a great boon worthily bestowed.

Athens, May 22, 1913.

MARTIN L. D'OOGHE.

THE AWARD OF THE NEW YORK LATIN CLUB SCHOLARSHIP FOR 1913-1914

Twenty-three candidates, representing seven different High Schools, took part in the contest for the Latin scholarship offered for the current year by the New York Latin Club. The following received an average of 90 per cent. or above:

Ida S. Schaffer, Eastern District High School	93.16
Constance Atwater, Erasmus Hall	92.08
Raymond Hood, " "	91.
Henry Greenberg, Flushing	92.66
Laura Johnson, " "	91.25
Chester L. Massett, " "	90.66
Elizabeth Bristol, Morris	91.5
Irma H. Faith, " "	93.16
Grace R. Merritt, " "	97.41
Ernestine Franklin, Normal College	98.25
Sylvia Hecht, Wadleigh	92.83
Ida Schiff, Washington Irving	91.

Accordingly the scholarship for this year is awarded to Miss Ernestine Franklin, of Normal College High School. The marks of both Miss Franklin and Miss

Merritt are especially noteworthy, as the highest mark that had been obtained during the three years in which the scholarship had been awarded was 96.5. They have set a standard that will be difficult to surpass.

ERASMUS HALL HIGH SCHOOL, Brooklyn. W. F. TIBBETTS.

PORTRAIT OF PROFESSOR MAU AT POMPEII

A bronze bust of August Mau, the investigator of Pompeii, a man known to his friends for his modest and charming personality as well as for his learning, has recently been placed near the entrance to the excavations at Pompeii along the walk leading to the Porta Marina. Since many American students and professors of Latin and Greek, who have had the privilege of hearing Professor Mau's lectures, contributed to the expense of erecting this portrait, they will be interested in knowing what inscription was placed upon the base. It is as follows:

AUGUSTO MAU
N . KILIAE XV OCT . MDCCCXLI
O . ROMAE VI MART . MDCCCXCIX
POMPEIANAE ANTIQVITATIS
PER SEPTEM LUSTRA
INDAGATORI SAGACISSIMO
INTERPRETI DOCTISSIMO
GRATI ANIMI ERGO
AMICI ET DISCIPULI
IMAGINEM AUREAM
POSVERE
EFFUSIONUM PRAEFECTURA
BASIM HONORIS CAUSA DECREVIT
EADEMQUE
ERIGENDAM PVLBICE CVRAVIT
ANNO MCMXIII
WALTER DENNISON.

PERFORMANCE IN AID OF THE GREEK SCHOLARSHIP OF THE NEW YORK LATIN CLUB, OCTOBER 18

The performance of the new musical play *Galatea*, on Saturday, October 18, in the Great Hall of the College of the City of New York, appeals strongly for support to all persons interested in art and education. It is the composition of Mr. Eugene W. Harter, of Erasmus Hall High School, and has been given with great success in the Brooklyn Academy of Music. Its presentation in Manhattan, under the auspices of The New York Latin Club, will be a notable interscholastic event. The Club annually awards a scholarship of \$250 to the graduate of any New York City High School who ranks first in the Regents' examinations in Latin, and is now raising funds for a Greek Scholarship. Those who purchase tickets for the performance on October 18 will add to the Scholarship funds of The New York Latin Club, and will have an opportunity of enjoying a musical and dramatic success, given by members of Erasmus Hall High School.

A distinguished array of persons, within and without the academic world, has consented to act as patrons and patronesses. The prices of seats are \$1.75 cents, and 50 cents.

Tickets may be obtained from Dr. A. P. Ball, Treasurer, College of the City of New York.